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The objective of this study was to develop a library of taped interviews with contemporary American painters, sculptors and graphic artists. Seventy-nine interviews were collected, their value being based on the assumptions that the medium of the taped interview would increase the quality and frequency of contact between art student and accomplished artist and develop a reusable teaching resource that would provide more of these in-depth contacts. Questions dealt with the artist's background and training, societal identifications, work patterns, interests, influences, teaching experiences and opinions of contemporary trends. To evaluate the interviews, 150 art students gave verbal responses to a scaled questionnaire. Results indicated that the tapes contributed to informational backgrounds, were a stimuli to further experiences, provided an insight into one's own problems as an art student, into one's work patterns, motivations, and the rule of the artist in contemporary society. (CS)

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FINAL REPORT

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June 1968
~~September, 1969~~

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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The Preparation of a Library of Taped Interviews with American Artists, on Problems of Professional Concern, as Resource Material for Faculty and Students of Art on the Level of Higher Education

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School of Fine and Applied Arts

Boston University

Boston, Massachusetts

June, 1968

The research reported herein was performed pursuant to a contract with the Office of Education, U.S. Department of Health, Education, and Welfare. Contractors undertaking such projects under Government sponsorship are encouraged to express freely their professional judgment in the conduct of the project. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

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Office of Education
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The investigator wishes to express his appreciation to Dr. Edwin E. Stein, Dean of the College of Fine and Applied Arts, Boston University, who has facilitated the pursuit of this study through professional and administrative guidance, and to Dr. Lillian F. Fortess who has critically evaluated the results.

SUMMARY

It was the objective of this study to develop a library of taped interviews with contemporary American painters, sculptors and graphic artists, such interviews to be concerned with questions of technical, professional and personal interest. The interviews were designed to serve art faculty and students as a content resource and as an auditory aid in the development of discussions and seminars. Three underlying problems provided the direction and the content of the study:

1. How can a program for art students in higher education extend contacts between students and accomplished artists beyond the contacts offered by occasional invited lecturers?

2. How can one improve the quality of interaction between artists and students of art or art education?

3. How can one develop teaching resources that will combine 1 and 2, above, to provide extensive contacts-in-depth with American artists?

This study was based upon the assumptions that follow. 1. Taped interviews with artists, when conducted by an artist and teacher, could be oriented to the needs of faculty and students of art or art education. 2. Tapes could offer a "live" medium that might be repeated in whole or in part. 3. They could offer more concentrated experiences than those generally offered by the artist from the lecture platform.

The interviews were designed to center about questions of professional and esthetic concern, following these guidelines:

1. The artist's background and training
2. His identifications with, and in, society
3. His work patterns
4. His interests
5. His teachers and/or influences
6. His teaching experiences, if he had taught, or his attitudes toward teaching
7. His opinions of contemporary trends

Seventy-nine taped interviews have been made. Of this number, sixty-seven were made during the course of the study and twelve were

made in a pilot project undertaken in preparation for the study. Subjects for the interviews were selected for achievement and distinction as evidenced by exhibitions, inclusion in museum collections and inclusion in critical writings. Painters, sculptors and graphic artists are represented, with painters predominating. The interviews vary in length, ranging from seventeen to sixty-six minutes, with a median length of thirty-five to forty minutes.

In evaluating the effectiveness of taped interviews as resource materials, it was recognized that anticipated outcomes must be seen as long-range effects and imponderables that might be expressed in a variety of ways. To the investigator, the most accessible and immediate results were those that could be expressed verbally. For this reason, it was considered of value to determine the reactions of the students themselves to the resource materials developed in the study. A scaled questionnaire was formulated to elicit verbal responses that would grade the effectiveness of the tapes in a number of areas.

The exigencies of curriculum requirements and student programming precluded the setting up of a stable experimental group. Listening experiences with tapes were undertaken by voluntary groups as an extra-curricular activity. Twelve taped interviews were heard in groups ranging from four to twenty-five. Responses to 150 questionnaires were secured. Students' responses indicated that the taped interviews held significant probabilities for the following effects: 1. contribution to informational backgrounds, 2. stimuli to further experiences, 3. recognition of one's own problems as an art student, 4. evaluation of one's own patterns of work, 5, insight into one's own motivations as an art student, 6. insight into the role of the artist in society.

The completed interviews present the artist as person, as thinker and as worker. They are personal documents which preserve, as a permanent record, the artist's characteristic speech and manner and his approach to his work and to art in general. In that sense, the taped interviews may be said to make a contribution to contemporary art history.

BACKGROUND FOR THE STUDY

This study had its origin in the experiences of the investigator as an artist and art teacher on the university level. In the course of several years' work, three problems took shape. It was apparent to the investigator that the solution of these problems would enrich the backgrounds of art students and provide additional resources for the teacher of art on the level of higher education. The problems were formulated as follows:

1. How can a program for art students in higher education extend contacts between students and accomplished artists?

Certain programs are accepted procedures in contributing to that objective. Principal among those programs is that of the visiting artist-lecturer, a procedure designed to draw students into closer contact with those who have demonstrated accomplishments in the visual arts. It has been the observation of the investigator that lecture programs are limited both in the number of contacts that might be offered and in the quality of interaction between the artist-lecturer and the student.

2. How can one improve the quality of interaction between artists and students?

It has been the observation of the investigator that lectures and talks, while a contribution to the education of the art student in higher education, are lacking in a number of respects. As a rule, students do not ask the more probing and rewarding questions during discussion periods. They are often self-conscious in the setting of a large audience assembled for a lecture, hesitating to ask questions that might apply to their own problems. Or they might not yet have sharpened their insights to differentiate between the general and the technical. Too often they are not familiar with the lecturer or his work. Additional shortcomings may be inherent in the visiting-lecturer system itself as, for example, the large audience, the limited time available for lecture and discussion, the need to leave at the end of the lecture period for another class.

3. How can one develop teaching resources that will provide extensive contacts with American painters, sculptors and graphic artists as persons and as professionals?

Corollary to the problem of developing resources was the problem of designing the resources to suit the

needs of art students in higher education and, at the same time, to make them serviceable for faculties in the visual arts.

Taped and filmed interviews with practicing artists, recognized for their contributions to American creative life, have been made for some time. Disseminated by means of radio, television and motion pictures, such interviews have been intended for a wider audience than that of the artist, art teacher and art student. They have, therefore, not been sensitive to matters of professional concern to teachers and students.

Taped interviews, however, when conducted by a professional artist and teacher, might more effectively deal with questions directed toward esthetic and professional understandings. They could offer a more profound view of the artist as person, as thinker, as worker and as teacher. Through taped interviews, students could have extensive contacts-in-depth with distinguished artists working in every contemporary style. For art students the tapes might be the only possibility of meeting many seasoned professionals, of securing the stimulation and insights that such contacts can offer. For art faculty there would be the advantage of simultaneous and controlled reception of material by a class or seminar group. The taped interview would be a "live" medium that could be played back innumerable times to secure a deeper and more analytic response. As bases for discussions, tapes could offer concentrated experiences such as have not been offered by lectures of visiting artists.

There was the related need for building a library of such taped interviews so that 1) they would be readily available to faculty, to students and to researchers, and 2) they might be loaned to responsible persons concerned with the teaching and learning situation in art. The objective was formulated

> to develop a library of taped interviews with distinguished contemporary American painters, sculptors, and graphic artists; such interviews to be concerned with questions of technical, professional and personal interest and to be designed to serve art students and faculty as content and auditory aid in the development of discussions and seminars.

METHODS

Procedure

Subjects for the interviews were selected for achievement and distinction in their respective fields (painting, sculpture and the graphic arts) as evidenced by their exhibition records, their inclusion in museum collections and their inclusion in critical writings on American art.

Interviews consisted of a series of questions designed to direct and stimulate the person being interviewed. It was assumed that adequate published biographical material existed. Therefore, such material was avoided unless it was contained within the context of the artist's expressed statements. Questions covered the following areas of interest:

1. The artist's background and training
2. His identifications with, and in, society
3. His work patterns
4. His interests
5. His teachers and/or influences
6. His teaching experiences, if he had taught, or his attitudes toward teaching
7. His opinions of contemporary trends
8. Questions suggested by the interviewed artist's opinions and/or by his attitudes during the interview

Tapes were not to be edited. They were to be considered as primary sources in which the artist had projected his ideas and his opinions. If a tape did not meet with the artist's approval, it was to be discarded rather than edited or revised.

Evaluation

The selection of areas for emphasis in the interviews with artists was related to the developing professional concerns of art students. It was therefore to be anticipated that the programmed and consistent use of these resources would make significant contributions to the development of attitudes, insights and information among art students.

The evaluation of such effects upon art students who have participated in the proposed program would require a variety of evaluative instruments. It is, by its nature, a developmental program and one that does not lend itself to mathematical precision

or immediate results. It was considered of value, however, to determine the attitudes of the students themselves to the resource materials developed in this study. Their verbal responses would be immediately accessible to investigation. Accordingly, a questionnaire was developed that would particularize certain anticipated effects by determining students' reactions to the experiences through verbal responses (see Appendix A). The limited objectives of the questionnaire will reflect long-range expectations, among which are the following:

1. Stimulation to enlargement of experience on the part of the student

2. Growth in the student's perception of his technical problems in achieving professional and esthetic competence

3. Growth of insights into how the artist works

4. Growth of insights into how the artist develops

5. Broader acquaintance with ideas and concepts of professional artists

6. Growth in sophistication of generalized esthetic attitudes

7. Development of feelings of relatedness to the community of art

Initial planning for a stable test group of students and for controlled conditions had to be modified in the process of evaluation. The procedures that developed are described in the discussion "Evaluation of Experiences" under Results and Findings.

RESULTS AND FINDINGS

Taped Interviews with Artists

It was the primary objective of this study to prepare a library of taped interviews with artists, on problems of professional concern, as resource materials for faculty and students of art on the level of higher education. Ancillary to that objective was the development of an evaluative measure that would serve in the experimental situation to test the possible effectiveness of such resource materials in actual use with students.

Seventy-nine taped interviews have been recorded and deposited in the Mugar Library of Boston University (see Appendix B). Of this number, sixty-seven were made during the course of the study. The twelve remaining taped interviews were the result of a pilot project undertaken by the investigator in preparation for this study and while plans for it were being formulated. The artists with whom interviews have been taped are painters, sculptors, graphic artists or a combination of more than one of the foregoing. Nine women artists are represented. Each artist has received a copy of his tape and, in certain instances, additional copies have been sent to archives of the artist's choice.

The taped interviews vary in length and in the organization of their content. In conducting the interviews, the investigator used as his guide the eight areas outlined above under Procedure. The content and the manner of the responses, however, were highly individual. Uniformity was not to be expected even if it were possible--which it is not--since background, experience, style and personality differ from artist to artist. These factors contributed to intensely personal documents, a quality to which reference is made below. With the exigencies of classroom planning in mind, an effort was made to limit the length of an interview to about forty minutes. However, a wide range will be found in the duration of the tapes: from seventeen to sixty-six minutes, with the median lying between thirty-five and forty minutes.

Evaluation of Experiences

In evaluating taped interviews as resource materials, certain developments are to be anticipated (see page 6 , above). These developments are recognized as long-range effects and imponderables that might be expressed in a variety of ways. The questionnaire served the purpose of making available to the investigator responses that related to the immediate situation. Those responses may reasonably be considered indications of probable tendencies.

In the process of programming experiences of students with taped interviews, it became apparent that a conventional research design could not be used. In the first place, class schedules could not be radically altered to accommodate controlled and periodic listening experiences. Second, the stability of an experimental group could not be maintained because of students' conflicting class schedules as well as their differing responsibilities for fulfilling curriculum requirements. As a result, listening experiences were conducted as voluntary, extra-curricular activities with groups that varied as to membership and number.

Twelve taped interviews were heard in groups ranging in number from four to twenty-five. In all, responses to 150 questionnaires were secured. The responses were tabulated to give the raw scores shown below.

	1. Not at All	2. Moderately	3. Considerably	
1.	How familiar is the work of this artist to you?	72	48	30
2.	How familiar were the following aspects of the artist as an individual:			
	a. The influences upon his development	72	36	38 *
	b. His esthetic category	62	34	44 *
	c. His patterns and ways of working	78	44	24 *
	d. His social interests and identifications	72	46	28 *
	e. His opinions on contemporary art	78	22	44 *
3.	Did this artist communicate to you clearly?	2	26	122
4.	Did this interview create an interest to become better acquainted with his work?	2	32	110 *
5.	Did this tape change any of your views about the artist's work?	62	46	10 *
6.	Did this interest you to want to know more about the following:			
	a. Influences upon the artist's development	22	46	82
	b. His esthetic category	8	42	96 *
	c. His patterns and ways of working	16	38	94 *
	d. His interests	14	54	80 *
7.	How much benefit did you receive from this listening experience in the following respects:			
	a. Recognition of problems still to be faced	16	52	80 *
	b. Evaluation of your own patterns and ways of working	20	48	82
	c. Insights into your own motivations	12	46	90 *
	d. Your concept of the artist in society	16	48	84 *
8.	If given the opportunity to talk to the artist, what question(s) would you have asked?			

* The difference between the total response for this item and the total number of questionnaires returned (150) is due to random omission of responses.

Raw Scores for Questionnaire Responses

Because of the many variables present, treatment of the raw scores was not practicable. The individual items should be considered in the light of these variables:

1. Variability of the test groups.

2. Familiarity with the artist. Knowledge of the artist or his work varied widely. One of the listening experiences involved an artist who had been an invited lecturer; another involved an artist who had been a professor at the school. Familiarity with the individuals did not bear an intrinsic relationship to familiarity with their work. In still another listening experience, the artist's graphic works had been hung in the school. The students, therefore, were somewhat familiar with the artist's work, but not with the artist.

3. Variations in artists' styles of verbal communication and in their treatments of the questions posed by the interviewer. The interviews ran in length from twenty-four minutes to forty-nine, indicating variations in the depth of treatment of the areas discussed. One student noted that he had "missed parts of phrases which detracted from full understanding of the tape," an obvious reference to the artist's regional accent. This situation may have applied to other students who did not make note of the fact.

It is significant that 83 1/3 per cent of the test group felt that the artist had communicated "considerably" and that 1 1/3 per cent felt that the artist had communicated "not at all." The high level of this response might be attributed to the fact that the areas under discussion were selected for their relevance to art students' concerns and to their levels of experience. When the score for question 3 is interpreted in conjunction with the score for question 4, it would appear that the taped interviews are significant materials not only for their informational values but also for their values as stimuli to further experiences.

There appears to be a discrepancy between the responses to question 3 and those to question 5. It would appear that an informative discussion should change ways of regarding the topic under discussion. If the artist communicated clearly, why was there not a greater change in students' views concerning his work? It will be seen that this was a verbal presentation concerning a visual area about which 48 per cent of the students had no previous knowledge. (One student wrote: "Now I know more about minimal art.") It is to be concluded that the verbal cannot substitute for the visual.

However, there are other learnings about art and artists to which the taped interviews can contribute significantly. This is borne out by the responses to questions 6 and 7, particularly the latter, where the student identifies areas of concern and relates them to himself. The responses to question 7 should be read with reference to the long-range expectations as listed on page 6.

Question 8 was introduced to furnish an indication of the type of thinking that might be stimulated by hearing a taped interview conducted along the guidelines established by the investigator. It has been remarked earlier that the questions asked by students following formal lectures are too often self-conscious, superficial or redundant; too often the questions request information that can be secured from books. Certain questions of those types were written by students in replying to question 8. For example:

> Would you explain your content more fully?
>
> How much of your work do you destroy?
>
> What is your attitude toward certain painters, such as Cezanne?
>
> What is the necessity of daily work to the artist?

Questions on the level of those illustrated above were infrequent. The majority of the questions written by the students in reply to question 8 were of a more probing nature. It may be that, not having to "think on one's feet" in a lecture hall, the student could organize his ideas more thoughtfully. It may be that, in listening to the taped interviews, there was greater stimulation to think about theoretical problems. For example:

> Has innovation for innovation's sake destroyed anything in art for the future?
>
> Do you find the same symbolism in figurative work as in your own kind of statement?
>
> What made you turn away from the human image?
>
> Do you think social commentary is a valid artistic statement in itself; i.e., is there a conflict between emphasis on what you have to say and how you say it? Does the difficulty in resolving this conflict take away time that would be devoted to more "pure" esthetic problems?
>
> Is there an idea that is unpaintable?

Do you think your work could be translated into another "language"? Why, or why not?

Do you think social commentary within painting borders on illustration?

Is your judgment and attitude toward art primarily visual and emotional or is it intellectual (in regard to your concern for visual beauty rather than ideas)?

I would have liked you to explain more about the inner eye and the outer eye in respect to seeing an object and interpreting it.

Do you think painting will eventually fuse with sculpture?

Would you talk about the "mood" of the object as related to the "psychology" of the painter.

When is "content" in painting achieved?

Is there an ethic in art?

CONCLUSIONS AND RECOMMENDATIONS

It has been demonstrated that taped interviews with artists, when specifically designed for use with art students in higher education, offer teaching resources that provide possibilities for extensive contacts with artists as persons and as seasoned professionals. Listening experiences have been shown to provide strong stimuli to further cognitive activities regarding artists and their esthetic and professional problems. Students' responses to the questionnaire indicated strong probabilities of deepening their introspective attitudes in relation to their professional and esthetic growth. The questions formulated by students demonstrated the possibility that, in the process of listening to taped interviews, interactions between student and artist might educe a high level of thoughtfulness and inquiry concerning art problems and artists.

The taped interviews developed in this study are not intended as substitutes for other means of communication available to students and faculties. As aural and verbal experiences, they are best used in conjunction with visual experiencing of the artist's work. These tapes may be particularly valuable for schools and colleges located far from metropolitan centers which, because of practical or geographic considerations, cannot provide their students with adequate personal contacts with artists.

The problem remains of making the tapes generally available. The tapes listed in Appendix B are now housed in the Mugar Library at Boston University, and additions will be made from time to time (see Appendix C). They may be borrowed by the University faculty for class discussions and seminar meetings. Students may request to hear the tapes at the library either by themselves or in concert with other students, using multiple headsets. The distribution of the taped interviews is beyond the scope of this study and beyond the purposes of the institution housing them. There is a need for a source of supply for copies of the tapes. "Program notes" in the form of biographical and critical data would enhance their usefulness. It is not unlikely that, at some future date, interest may be shown in such a project by non-profit organizations or institutions that are concerned with art or art education.

While it was not the intention of the investigator to collect data that would be of interest to the archivist, nevertheless, a considerable amount of contemporary art history has become a by-product of these taped interviews. Many of the artists interviewed had been active prior to World War II. Many of them are, or have been, important in American art. But their work falls into the hiatus between the contemporary art scene and the terminal point reached in published histories of American art. As a result, many of the artists listed are not familiar to the art student of today. One need only mention Paul Burlin, Alexander Brook, Thomas Hart Benton and Karl Zerbe.

The completed interviews have become individual personal documents. Artists were interviewed in their unique environments--in their studios or homes. Background sounds and, sometimes, responses to them remained on the tapes as parts of the total setting. The talk was informal, and associations may have caused it to digress before it returned to the point of departure. These tapes should make a contribution to the growing movement toward the collection of written and oral materials significant for cultural history. Boston University, for example, has embarked upon a project which "hopes to build a picture of the total culture of a period." In this connection, the Director of Libraries at Boston University, Dr. G. A. Harrer, has written to the investigator as follows:

> ...of course, artists are of great importance and their papers are being sought. Oral history, the recording of the voices and thoughts of these people via carefully planned interviews, is another most important approach toward this goal, and it is one in which the University Library is most interested.

APPENDIX A

Name . . . . . .

Date . . . . . .

Area of Specialization . . . . . .

Artist . . . . . .

QUESTIONNAIRE

The tape you heard intended to provide an aural experience with a contemporary artist. It is one of a series of recordings that will bring you artists of every esthetic category. The investigator's intention is to cover areas of both general and specific interest to the student of art and art education.

Because of the open-end nature of this interview, and the nature of the artist being interviewed, the questions will be discussed on the artist's terms. The artist may even ignore a question entirely. However, the tape as a whole will supply the background for your answers.

DIRECTIONS: Answer these questions by checking appropriate column according to code given here (for all questions but #8):

1.	2.	3.
Not at All	Moderately	Considerably

	1	2	3
1. How familiar is the work of this artist to you?			
2. How familiar were the following aspects of the artist as an individual:			
a. The influences upon his development.			
b. His esthetic category.			
c. His patterns and ways of working.			
d. His social interests and identifications.			
e. His opinions on contemporary art.			
3. Did this artist communicate to you clearly?			

(Continued)

APPENDIX A

(Continued)

1.	2.	3.
Not at all	Moderately	Considerably

	1	2	3
4. Did this interview create an interest to become better acquainted with his work?			
5. Did this tape change any of your views about the artist's work?			
6. Did this interest you to want to know more about the following:			
a. Influences upon the artist's development.			
b. His esthetic category.			
c. His patterns and ways of working.			
d. His interests.			
7. How much benefit did you receive from this listening experience in the following respects:			
a. Recognition of problems still to be faced.			
b. Evaluation of your own patterns and ways of working.			
c. Insights into your own motivations.			
d. Your concept of the artist in society.			
8. If given the opportunity to talk to the artist, what question(s) would you have asked?			

APPENDIX B

PARTICIPANTS IN TAPED-INTERVIEW PROGRAM

P--Painter S--Sculptor G--Graphic Artist		
ALCALAY, Albert	P	33 min.
BASKIN, Leonard	G - S	44 min.
BENTON, Thomas Hart	P	34 min.
BERGER, Jason	P	43 min.
BLANCH, Arnold	P	41 min.
BROOK, Alexander	P	35 min.
BRANDT, Warren	P	28 min.
BURLIN, Paul	P	38 min.
BUSA, Peter	P	25 min.
CALLAHAN, Kenneth	P	45 min.
*CANDELL, Victor	P	45 min.
CASTELLON, Federico	P - G	44 min.
CHAET, Bernard	P	28 min.
CHERRY, Herman	P	33 min.
CUSUMANO, Stephen	P	33 min.
deDIEGO, Julio	P	44 min.
DEHN, Adolf	G - P	34 min.
DOBKIN, Alex	P	42 min.
EDWARDS, Ethel	P	25 min.
*ENGLE, Harry	P	28 min.
*FLORSHEIM, Richard	P - G	22 min.
*FRANKENTHALER, Helen	P	31 min.
GIKOW, Ruth	P	39 min.
GONZALEZ, Xavier	P	27 min.
GOTTLIEB, Adolph	P	25 min.
GRIPPI, Peter	S - G	56 min.
*GROSS, Chaim	S	45 min.

*Pilot tape (see page 7).

APPENDIX B (continued)

P--Painter S--Sculptor G--Graphic Artist

GWATHMEY, Robert	P	34 min.
HARMON, Lily	P	30 min.
HILLSMITH, Fannie	P	36 min.
HIRSCH, Joseph	P	29 min.
JENKINS, Paul	P	35 min.
*JULES, Mervin	P	31 min.
KAPLAN, Joseph	P	17 min.
KAZ, Nat	S	54 min.
KEPES, Gyorgy	P	22 min.
KNATHS, Karl	P	45 min.
*KROLL, Leon	P	64 min.
KUPFERMAN, Lawrence	P	48 min.
LASSAW, Ibram	S	41 min.
LAUFMAN, Sidney	P	40 min.
*LAWRENCE, Jacob	P	41 min.
LECHAY, James	P	28 min.
LEE, Doris	P	27 min.
LEVINE, Jack	P	49 min.
*MANSO, Leo	P	30 min.
MARIL, Herman	P	25 min.
MARTIN, Fletcher	P	47 min.
MATTSON, Henry	P	41 min.
MAZUR, Michael	G - S	48 min.
MOFFETT, Ross	P	24 min.
MORRIS, Kyle	P	34 min.
*MOY, Seong	G	33 min.
MURCH, Walter	P	49 min.
NEUMAN, Robert	P	53 min.
OPPER, John	P	38 min.
PEARLSTEIN, Philip	P	36 min.

*Pilot tape (see page 7).

APPENDIX B (continued)

P--Painter	S--Sculptor	G--Graphic Artist
PETERDI, Gabor	G - P	54 min.
PINEDA, Marianna	S	31 min.
PLATE, Walter	P	28 min.
POLONSKY, Arthur	P	32 min.
PREUSSER, Robert	P	37 min.
REDEIN, Alex	P	26 min.
REFREGIER, Anton	P	41 min.
ROMANO, Umberto	P	30 min.
ROSATI, James	S	43 min.
RUSSO, Alexander	P	32 min.
SAMPLE, Paul	P	43 min.
SCHREIBER, Georges	P	42 min.
SCHWARTZ, Manfred	P	34 min.
SIMON, Sidney	S	40 min.
SIPORIN, Mitchell	P	54 min.
SOYER, Raphael	P	41 min.
STAMOS, Theodoros	P	25 min.
TOVISH, Harold	S	66 min.
*TOWNLEY, Hugh	S	48 min.
VYTLACIL, Vaclav	P	24 min.
*WILSON, Sol	P	31 min.
ZERBE, Karl	P	39 min.

*Pilot tape (see page 7).

APPENDIX C

BOSTON UNIVERSITY
UNIVERSITY LIBRARIES

MUGAR MEMORIAL LIBRARY
771 Commonwealth Avenue, BOSTON, MASSACHUSETTS 02215
617-262-4300

April 3, 1968

Prof. Karl Fortess
School of Fine and Applied Arts
Boston University
Boston, Mass. 02215

Dear Prof. Fortess:

This is to officially acknowledge the Library's receipt of the seventy-nine tape interviews of painters, sculptors, and graphic artists which you prepared and have presented to the Library as part of your H.E.W. Grant. These tapes are available for student use in our audio department.

We are very grateful to you for making it possible for the University Library to preserve these unique and valuable records and look forward to receiving additional tapes as they are made.

Sincerely,

G. A. Harrer
Director of Libraries

GAH/bh

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100 The Preparation of a Library of Taped Interviews
101 with American Artists, on Problems of Profession-
102 al Concern, as Resource Material for Faculty and
103 Students of Art on the Level of Higher Education
(Final Report)

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Taped Interviews with Artists

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ABSTRACT

800 This project developed a collection of seventy-nine taped
801 interviews with American painters, sculptors and graphic artists
802 to serve as resource materials on the level of higher education.
803 The interviews were oriented to the needs of faculty and students
804 of art or art education; they emphasized questions relative to
805 the professional and esthetic concerns of students. The individ-
806 ual style of each artist, combined with his unique background,
807 insights and approaches, produced personal documents that pro-
808 moted interaction between artist and student.
809
810 The possible effectiveness of the resource materials was
811 tested by means of a scaled questionnaire designed to secure stu-
812 dents' reactions to their listening experiences. It was recog-
813 nized by the investigator that the desired effects were develop-
814 mental and cumulative. The responses that were immediately avail-
815 able by means of the questionnaire projected significant probabil-
816 ities for the following effects: 1. contribution to informational
817 backgrounds, 2. stimuli to further experiences, 3. recognition
818 of one's own problems as an art student, 4. evaluation of one's
819 own patterns of work, 5. insight into one's own motivations as an
820 art student, 6. insight into the role of the artist in society.

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